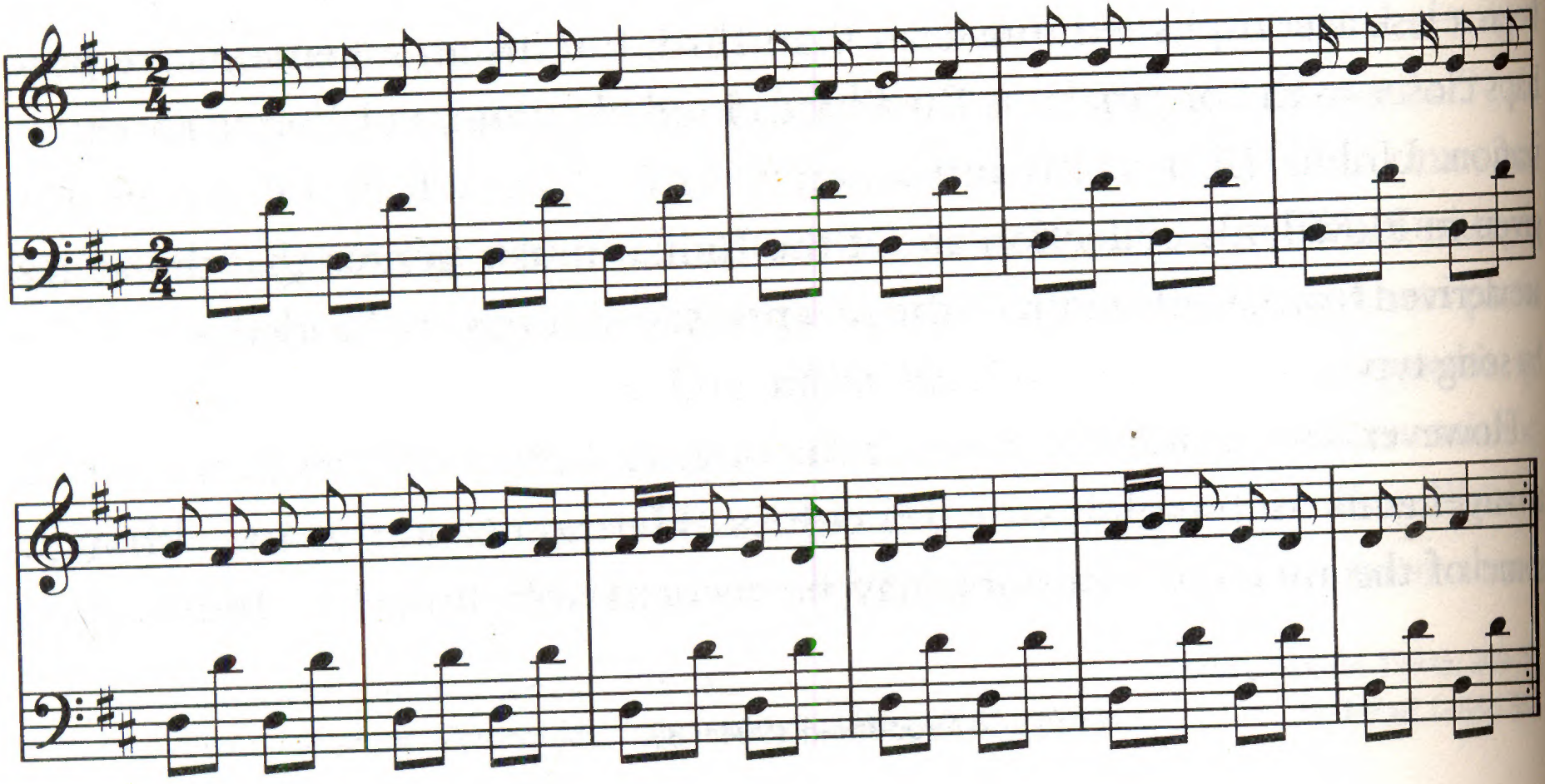
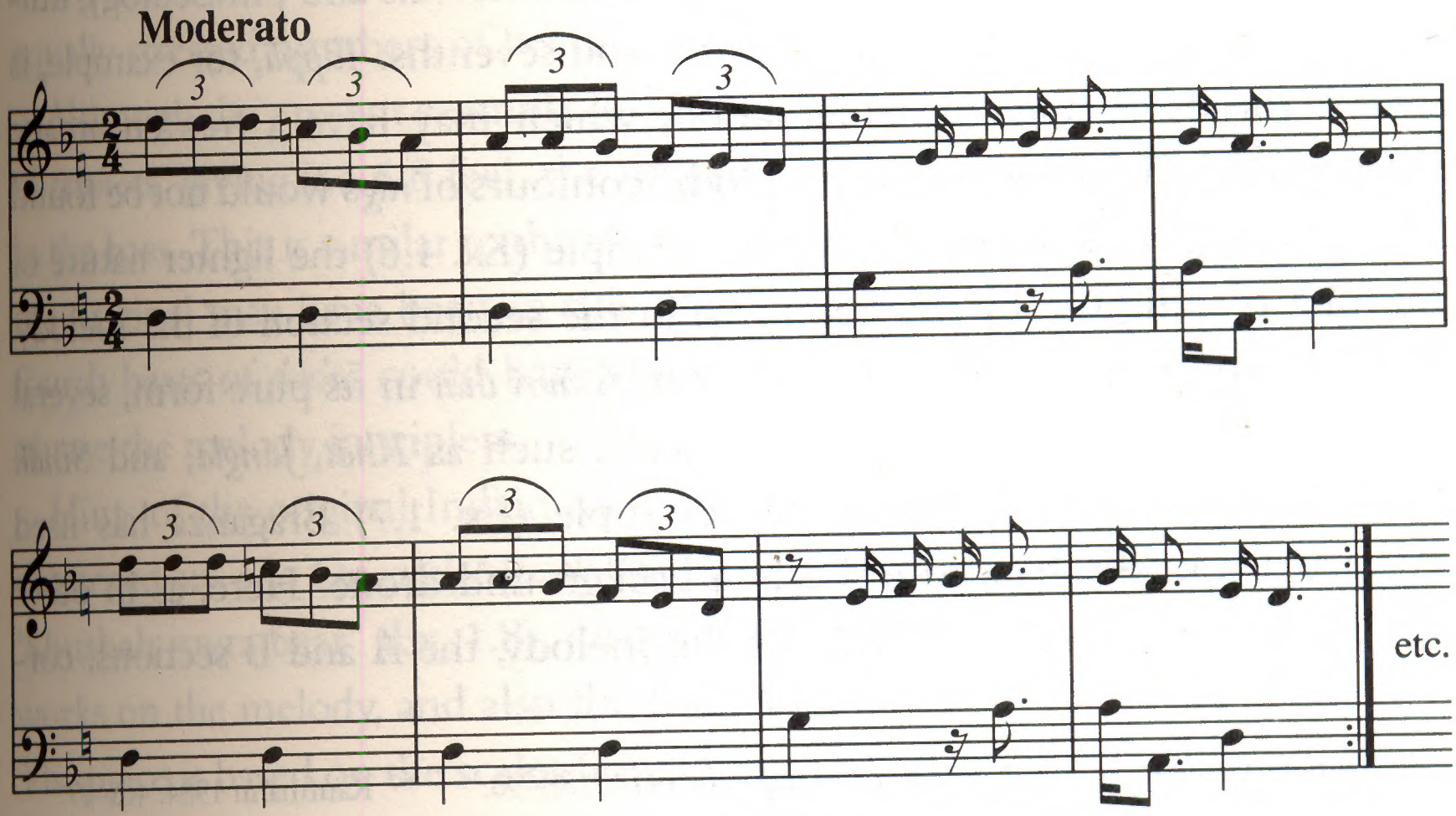
INDIAN MUSIC AND THE WEST

GERRY FARRELL

Ex. 1.2



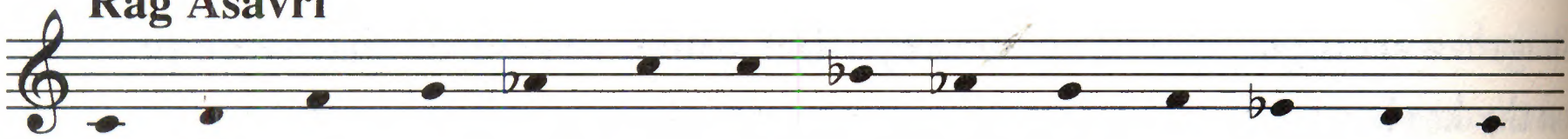
Ex. 1.3



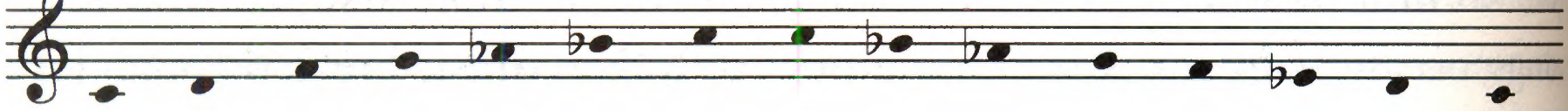
Ex. 1.4

Ex. 1.5

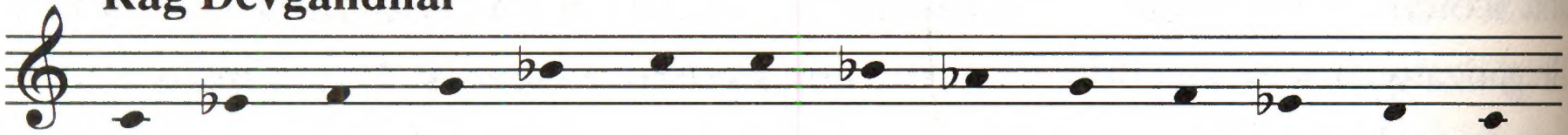
Rāg Āsāvrī



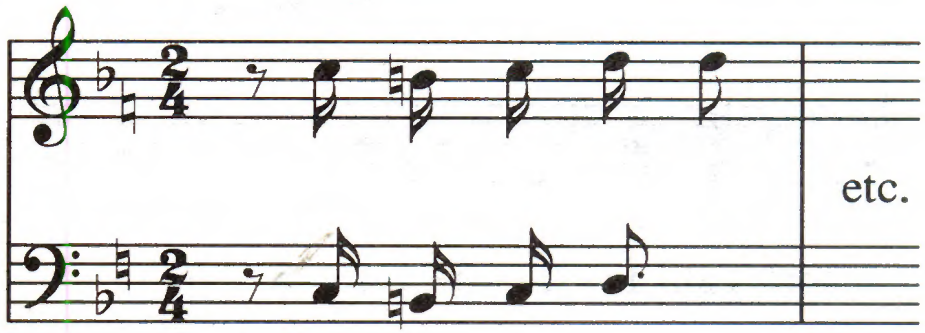
Rāg Jaunpurī



Rāg Devgandhar



Ex. 1.6



This particular example is also of interest from the rhythmic point of view. Certain *tāl*s, or rhythmic cycles, in Indian music, in particular *dādrā* (6 beats) and *kaharvā* (8 beats), are associated with lighter forms of vocal music:

Dādrā:

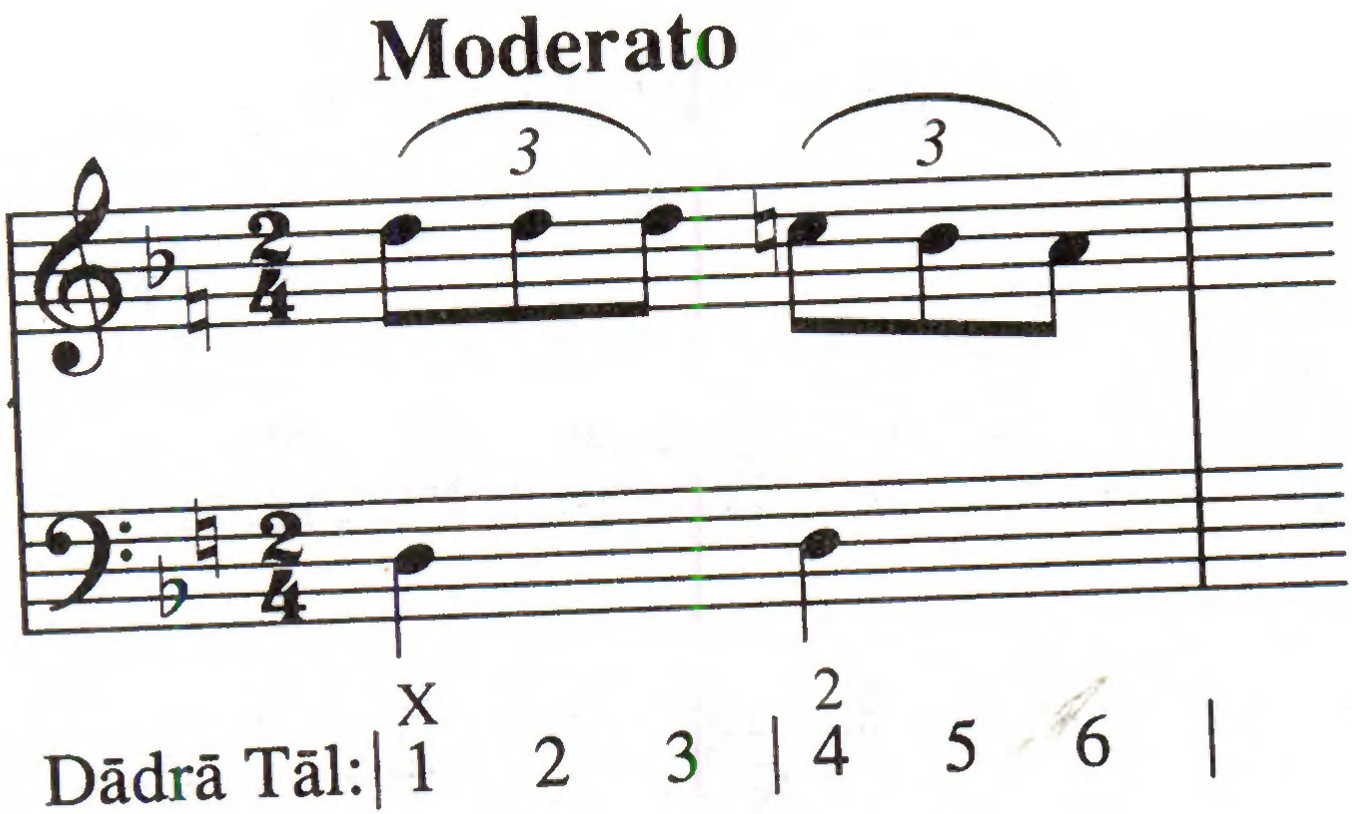
X 2

| 1 2 3 | 4 5 6 |

Kaharvā:

X 2

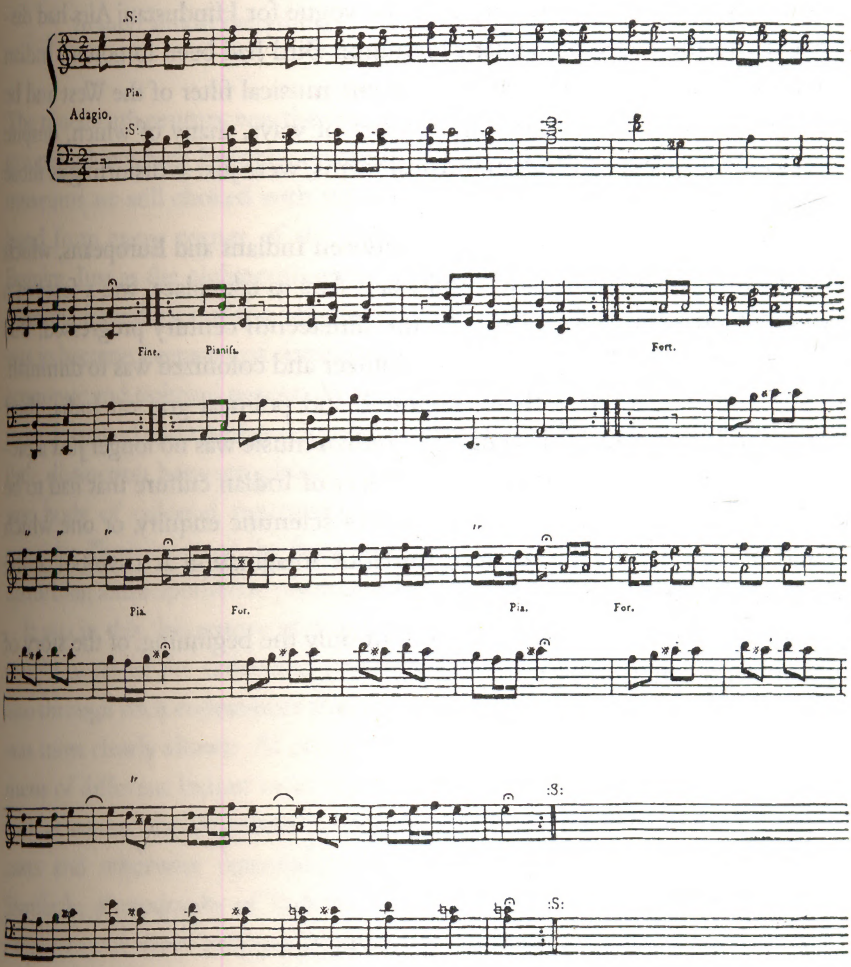
| 1 2 3 4 | 5 6 7 8 |


Moderato
3
3
X
2
Dādrā Tāl: | 1 2 3 | 4 5 6 |

REKHTAH.

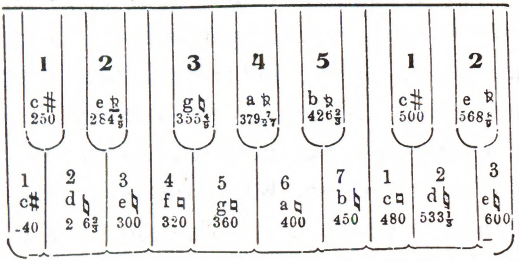
ریختہ

Shufhah myra bear, Herodes,



Tuning Method of the Philharmonic Society's Organ.

Pitch C is taken as first white–left centre of key-board. Black keys when mentioned below are distinguished by black type, as **3**.



From pitch C (1 left of centre) tune without beats :—

5 (3/2), 4 (4/3), 6 (5/3), 3 (5/4).
From 5 — 7 (5/4).
From 4 — 2 (5/6), **5** (4/3).
From 6 — **1** (5/4).
From 2 — **3** (4/3).
From **5** — **2** (5/3).
From **2** — **4** (4/3).

Guide to Ragas in Volume II Ragas of Hindustan.

Bagesri—1, 4 (ri **3**).
Adana Bahar—(with ri ♭) 4 ; (with ri ♮) 1.
Bhairav —(approx.) with ri, dha ♭) **2**.
Scale = **2**, 3, **3**, **4**, **5**, 7, 2, **2**
(with ni ♮ (tartivra), ri, dha ♭, ga ♯) 6.
Bhairavi—6, 2 (2, **2**, 4, **3**. 6, **5**, 1, 2).
Bhimpalasi—1.
Bhup—(with dha ♮) 4, **5** (**5**, 1, 2, 4, **3**, **5**).
(with dha ♭) **5** (**5**, 1, 2, 4, 5, **5**).
Bihag—**5**, **2** (ga is **3**).
Bilaval—**5** (dha is **3**) 4.
Desh—4.
Deshkar—1. 4 (4. **3**, 6, 1, 2, 4).
Dev Gandhar—2 (2, **2**, 4, **3**, 6, **5**, 1, or **1**, 2).
Dhanasri—1, 4 (ri ♮ is **3**).
Hamir—**5**, **2** (ga is **3**).
Hindol—**5**, **2** (**2 3**, 6, 1, **2**).
Jivanpuri—6, 2, (ma is **3**).
Kamod. Yamankalyan.—same as Bihag.
Kanada—1.
Kafi—1, 4 (ri is **3**).
Kedar—**5** (dha is **3**).
Khamaj, Khambavati Malhar—same as Bilaval.
Lalit.—**5**, (ri is too low).
Malkans—6, ♮ (ma is **3**).
Marva—**5** (**5**, 7, 2, 3, **3**, 6, **5**).
Megh Malhar—**5** (approx).
Miya Malhar—4.
Multani—2 (ma ♮ is too high).
Paraj—**2** approx. (**2**, 3, **3**, **4**, or 6, **5**, 7, 2, **2**)
Puriya—**2** or **5** (ri is to low).
Purvi—Same as Paraj.
Ramkali— **2** (see Bhairav).
Sankara.— **5**, 1, **2**(ga is **3**), 4.
Sarang— **5**, 4.
Gaud Sarang—**2**.
Srirag—Same as Purvi (**2**, 3, **3**, 6, **5**, 7, 2, **2**).
Todi—6, 2, 3, (all approx.)

Note—♮ in the case of ga, ma, ni is the old ♮ (tivra).
♮ in the case of ri, dha is the old ♯ (madhya or shuddh tivra).
♮ in the case of ga, ma, ni, is the old ♯ (tartivra)
♮ in the case of ri, dha is the old ♮ (tivra).

These changes have been introduced by the Universal Notation.

Figure 2.1. The precise measurement of intervals was a topic that preoccupied both Indian and Western musicologists in the late nineteenth and early twentieth centuries. This is a diagram of the tuning system of the Philharmonic Society of Western India's organ.

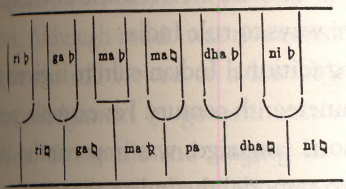
THE DOUBLE BOX HARMONIUM

AS TUNED FOR

Shrimant Appasaheb, Chief of Sangli.

THE BHAIRAVI PETI

The two outer stops.



Comparative vibration numbers :—

sa 240, ri ♮ 270, ga ♮ 300, ma ♯ 320, pa 360

ri ♭ 256, ga ♭ 288, ma ♭ 324, ma ♮ $337\frac{1}{2}$.

dha ♮ 405, ni ♮ 450

dha ♭ 384, ni ♭ 432

Tuning Method (without beats).

sa to pa $\frac{3}{2}$; sa to ga ♮ $\frac{5}{4}$; sa to ma ♯ $\frac{4}{3}$; sa to ga ♭ $\frac{6}{5}$.

sa to dha ♭ $\frac{8}{5}$.

pa to ri ♮ $\frac{3}{2}$; pa to ni ♮ $\frac{5}{4}$

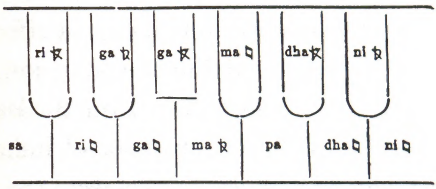
ma ♯ to ri ♭ $\frac{4}{3}$.

ri ♮ to ma ♮ $\frac{5}{4}$; ri ♮ to dha ♮ $\frac{3}{2}$.

ga ♭ to ni ♭ $\frac{3}{2}$.

THE KAFI PETI

The three inner stops.



Comparative vibration numbers :—

a 240, ri ♮ $266\frac{2}{3}$, ga ♮ 300, ma ♯ 320,

ri ♯ $248\frac{8}{9}$, ga ♯ $284\frac{4}{9}$, ga ♯ (red) 280,

pa 360, dha ♮ 400, ni ♮ 450.

ma ♮ $337\frac{1}{2}$, dha ♯ $373\frac{1}{3}$, ni ♯ $426\frac{2}{3}$

Tuning Method (without beats)

sa to pa $\frac{3}{2}$; sa to ga ♮ $\frac{5}{4}$; sa to dha ♮ $\frac{5}{3}$.

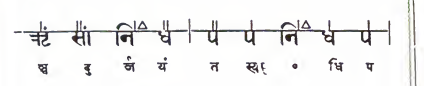
sa to ma ♯ $\frac{4}{3}$; sa to ga ♯ $\frac{7}{6}$.

pa to ni ♮ $\frac{5}{4}$; ni ♮ to ma ♮ $\frac{3}{4}$.

ma ♯ to ri ♮ $\frac{5}{6}$; ma ♯ to ni ♯ $\frac{4}{3}$.

ga ♯ to dha ♯ $\frac{4}{3}$; dha ♯ to ri ♯ $\frac{3}{2}$.

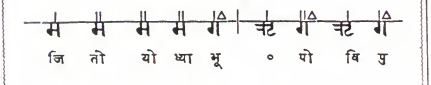
Figure 2.2. The tuning system for a double box harmonium belonging to Shrimant Appasaheb, Chief of Sangli, showing microtonal alterations for two Indian scale-types.

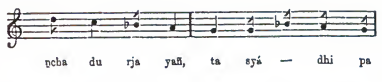


शिखरिणी।

जितोऽयोध्याभूपो विपुलबलशाली बळधन-
स्त्वया हायद्राबादावनिपमदगर्वं प्रशमितं।
तथा दिल्लीशस्य प्रकृतिबलदृन्दे स्वगुरुता
स्वसेनाभिर्न्यस्ता समरजयभूता विभवदा। ३३॥

रागिणी वागीश्वरी।

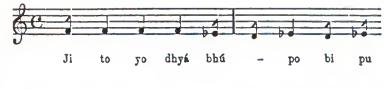




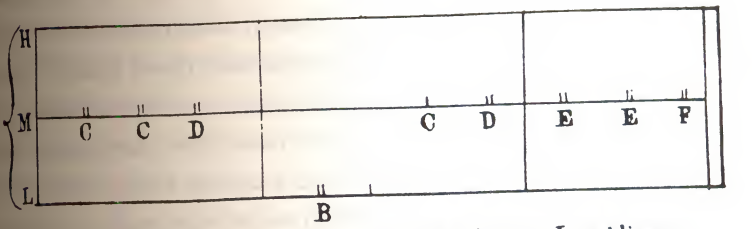
(33.)

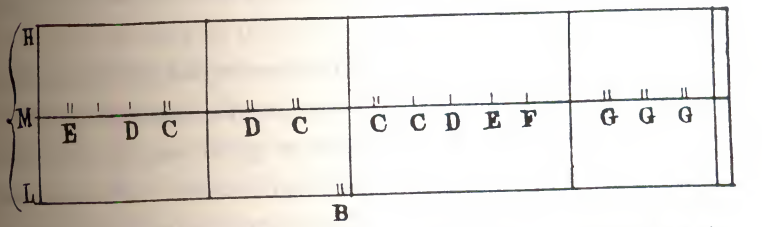
THOU hast beaten the mighty and Kubera-like-wealthy king of Oude, and humbled the pride of the king of Hydrabad; and having routed the adherents of the Emperor by means of thy own forces, hast re-established thy supremacy over Delhi—a supremacy which has added much to thy wealth and glory.

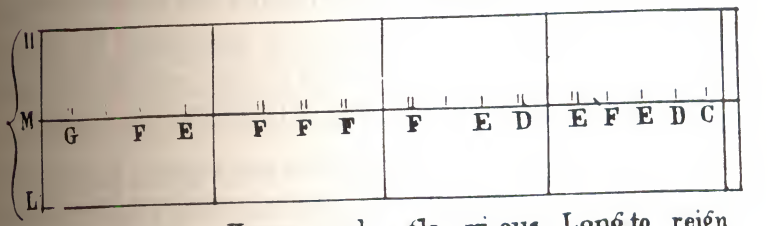
RÁGINÍ BÁGÍŚVARÍ.

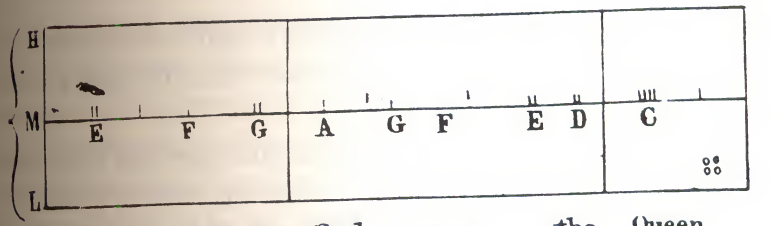


Ex 2.2 God Save the Queen

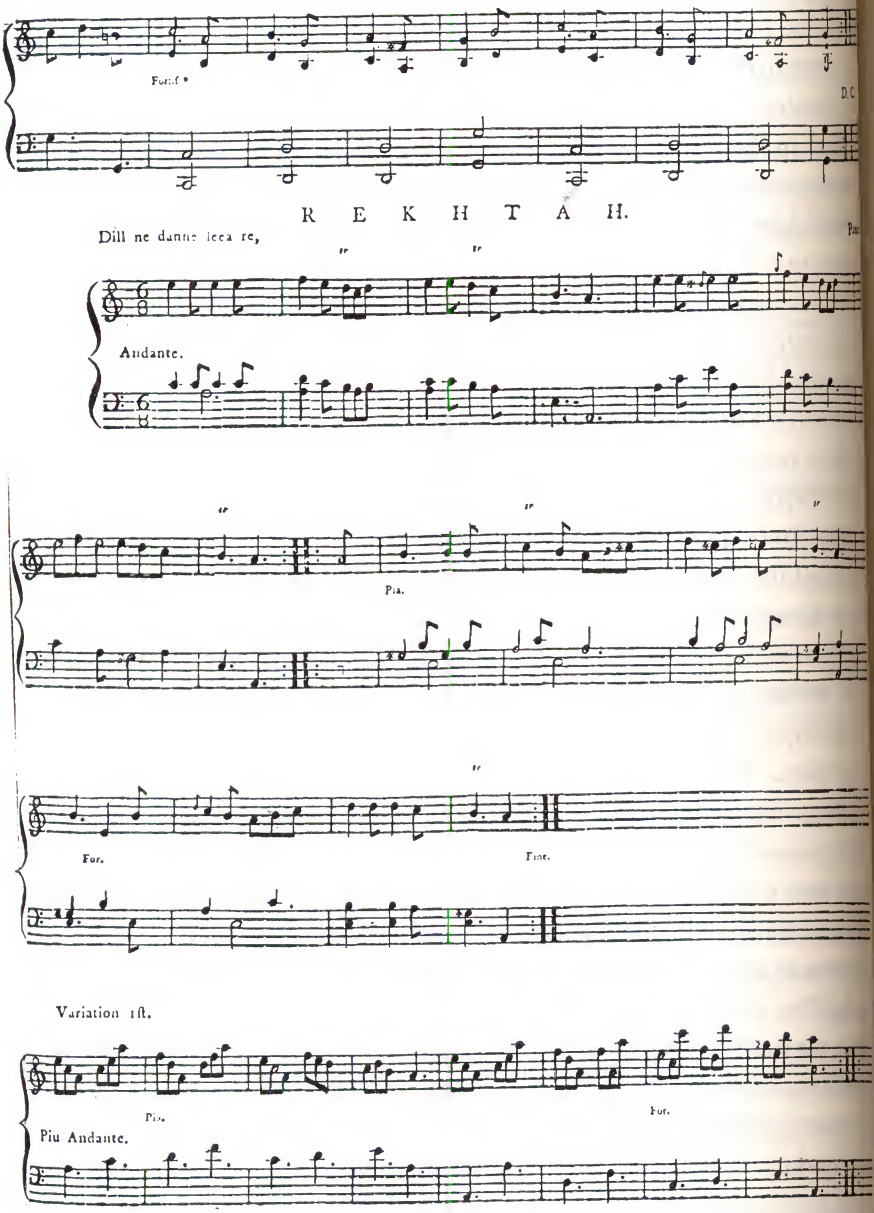








Ex. 3.1

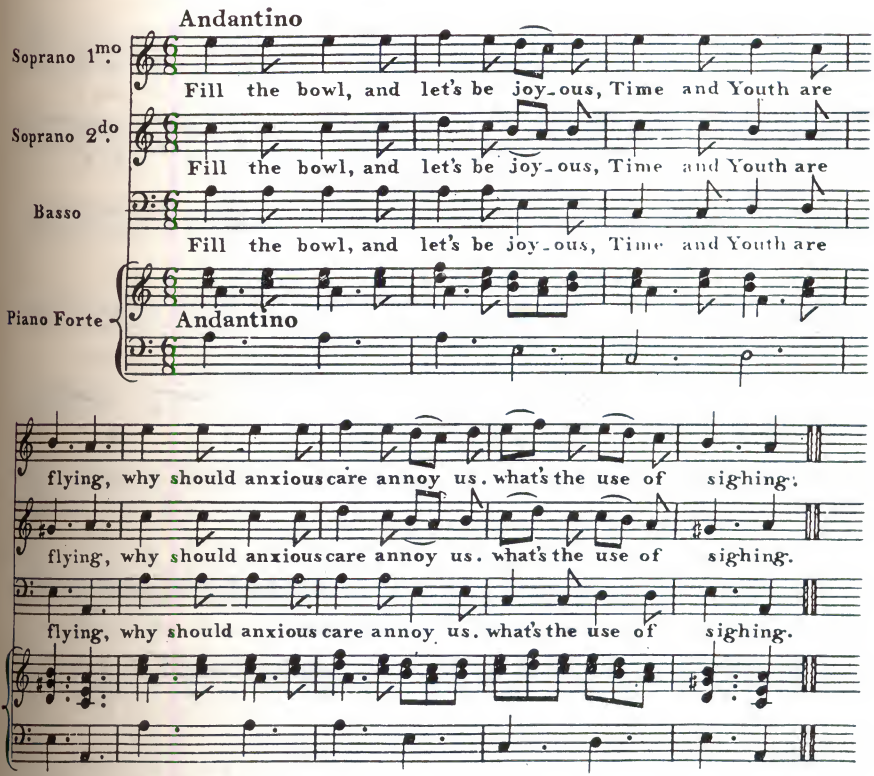

Fortis.
D.C.
R E K H T A H.
Dill ne danne leea re,
Andante.
Pia.
For.
Fine.
Variation 1st.
Pia.
For.
Piu Andante.

REKHTAH.

Dill ne danne leea re — Patan

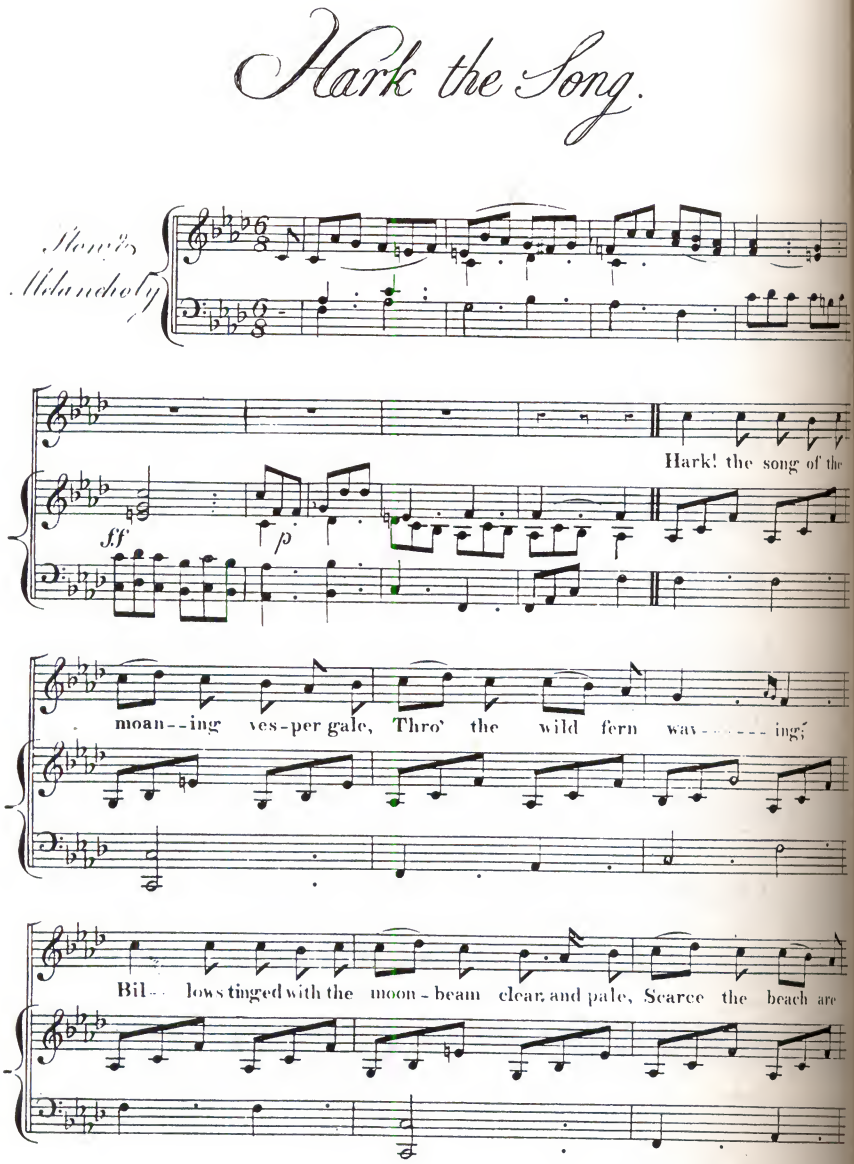
Fill the Bowl, and let's be joyous.

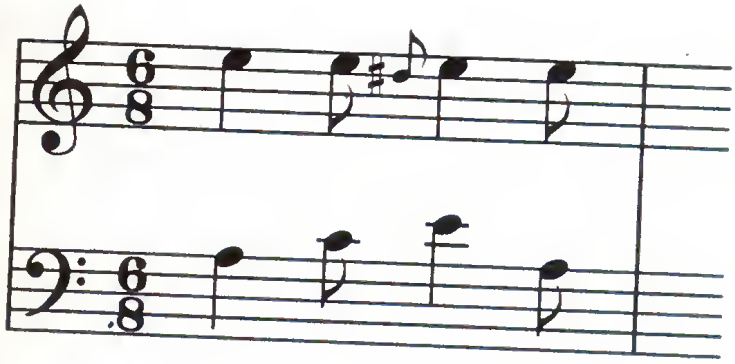
Air VI.

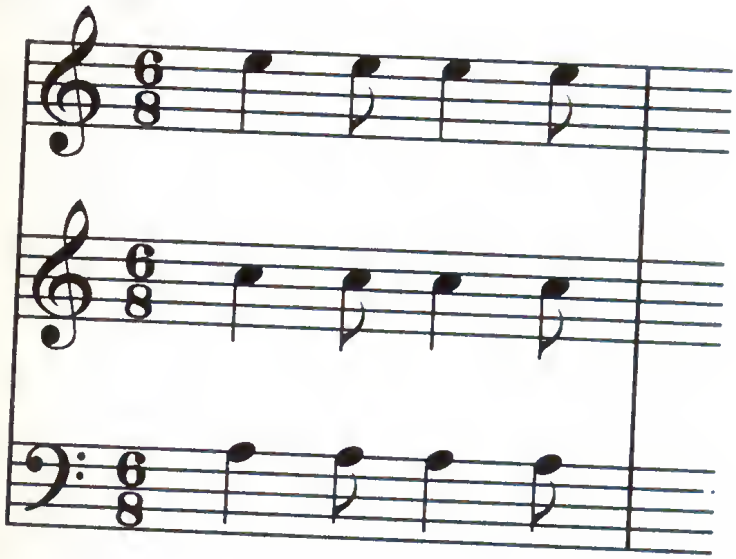


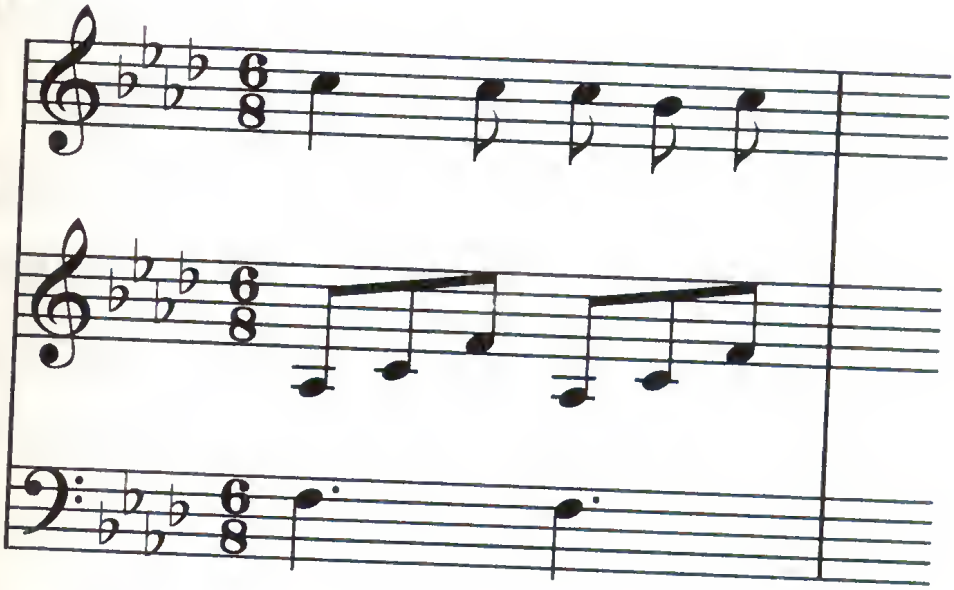
N.B. The Music in the Major Key, has been added to this Air.

Hark the Song.

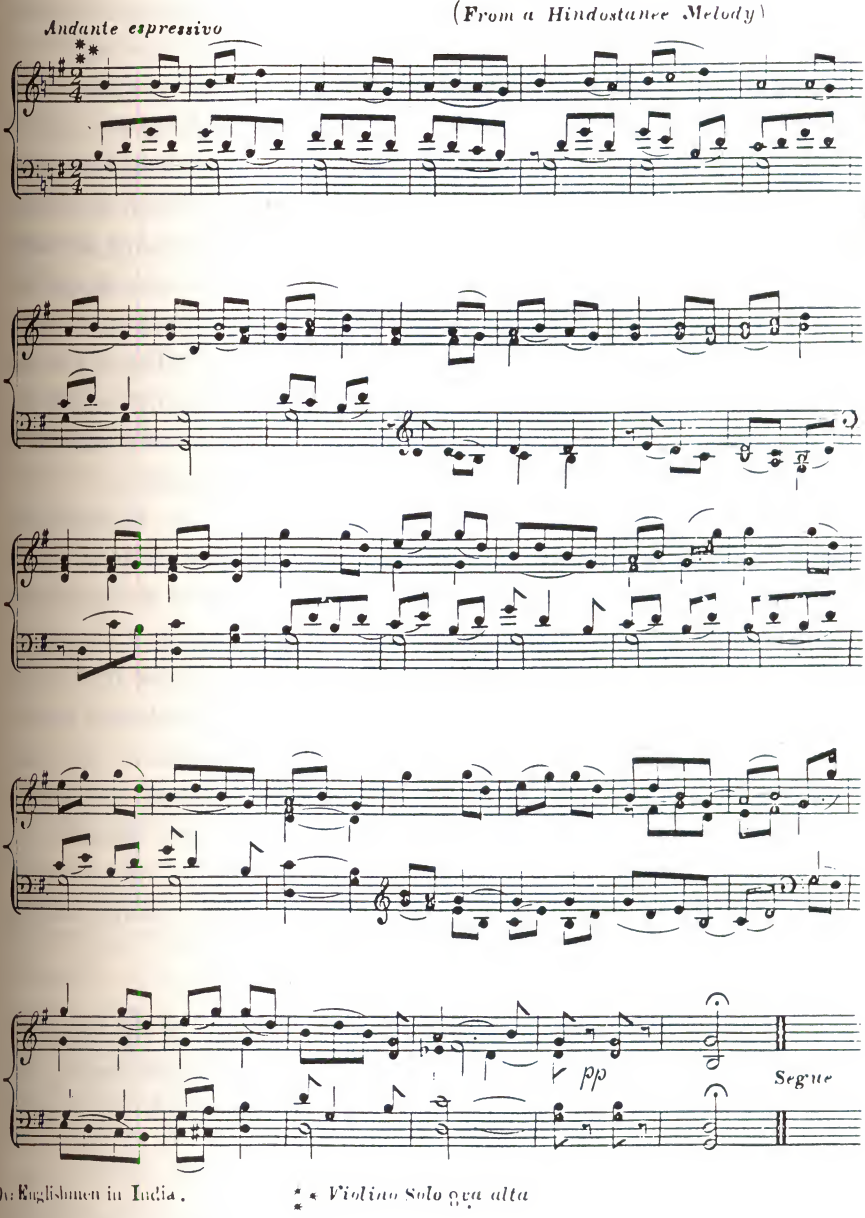








Ex. 3.5



Ov: Englishmen in India.

** Violino Solo 8va alta

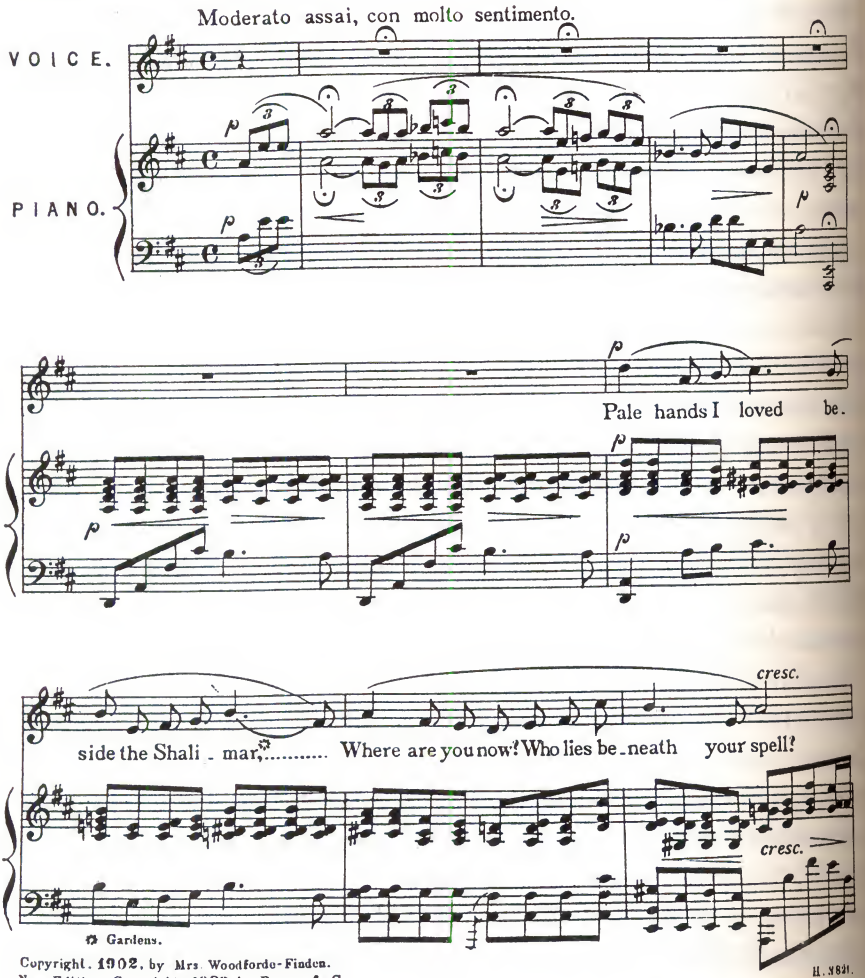
Figure 3.1. The heroic and loyal Indian soldier as portrayed in nineteenth-century popular song. (British Music Hall Society.)

Ex. 3.6

Kashmiri Song.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN



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Ex. 3.7

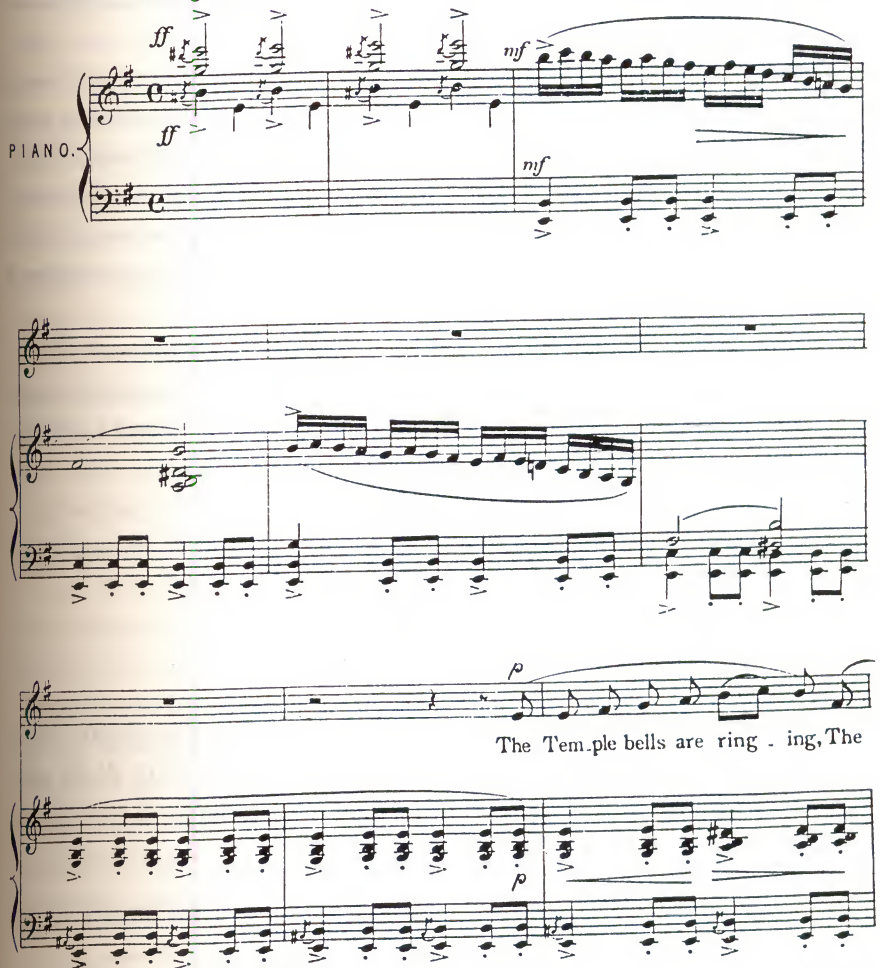
Ex. 3.8

The Temple Bells.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto.



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New Edition, Copyright, 1903, by Boosey & Co.

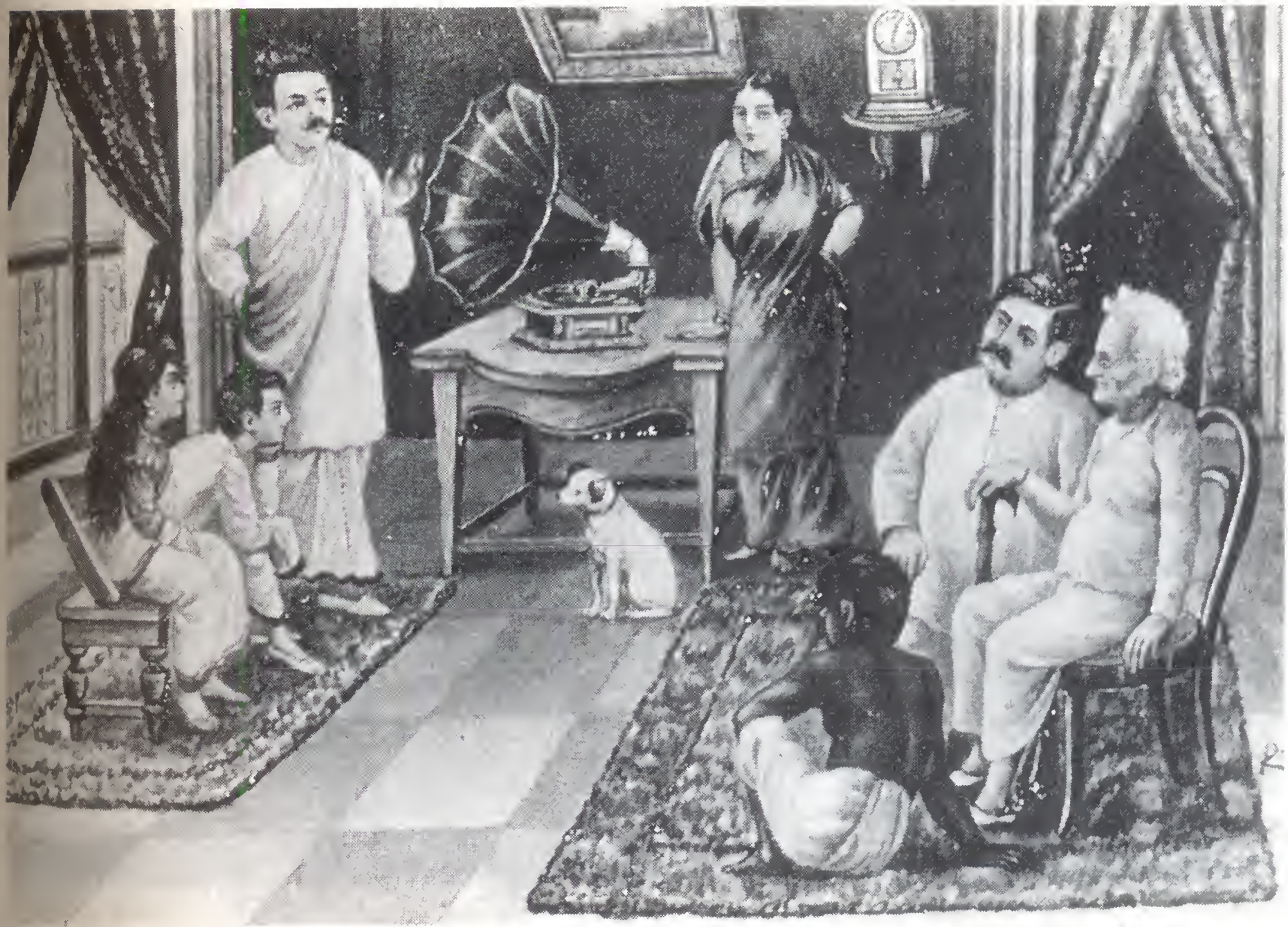


Plate 1. The marvels of the gramophone come to a middle-class Indian household. (EMI Music Archives, 1907.)

Plate 2. The goddess Sarasvati discovers a new medium of sound in the gramophone. (EMI Music Archives, 1906.)

Plate 3. The goddess Durgā uses the magical properties of the gramophone to subdue wild beasts. (EMI Music Archives, 1907.)

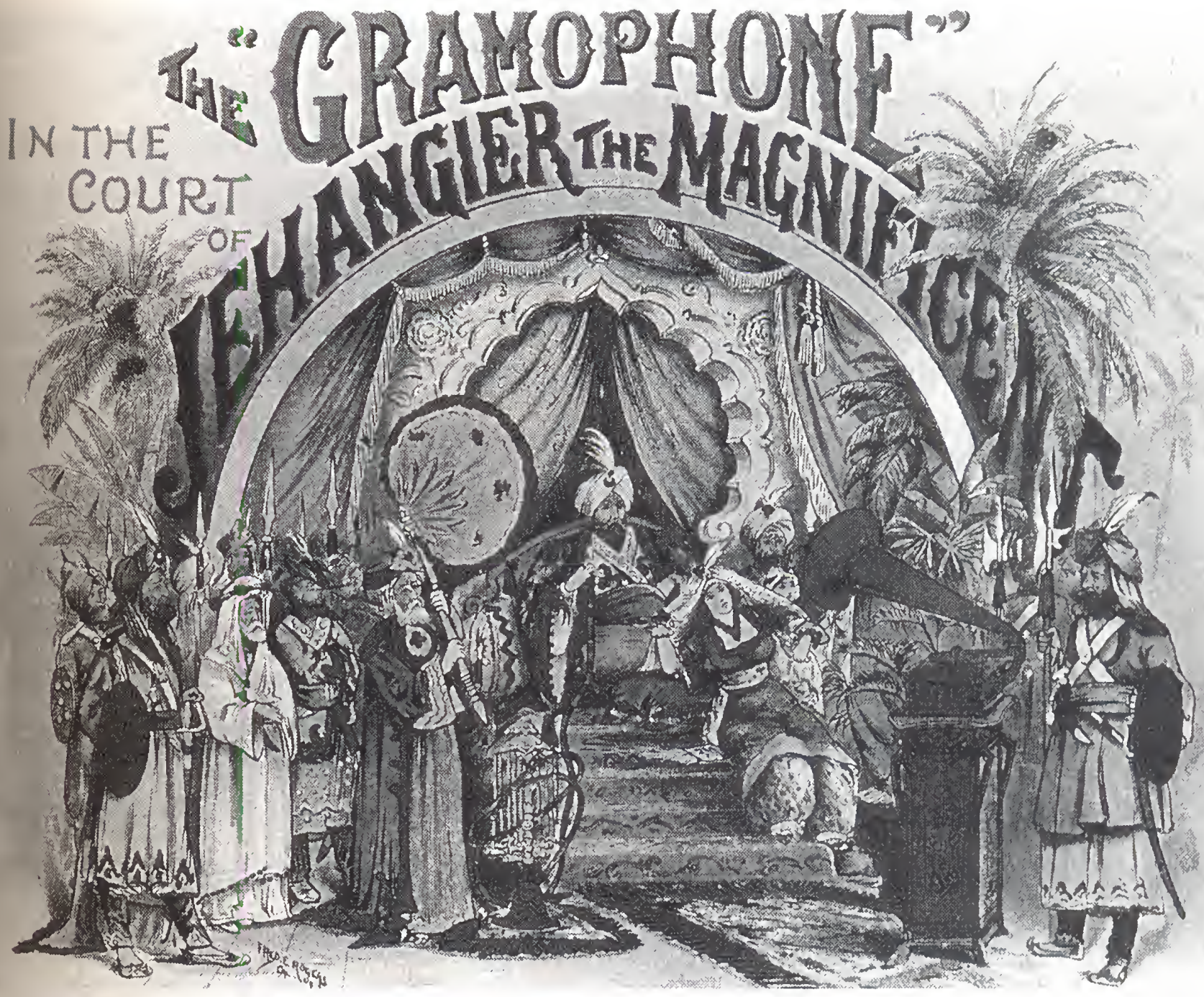


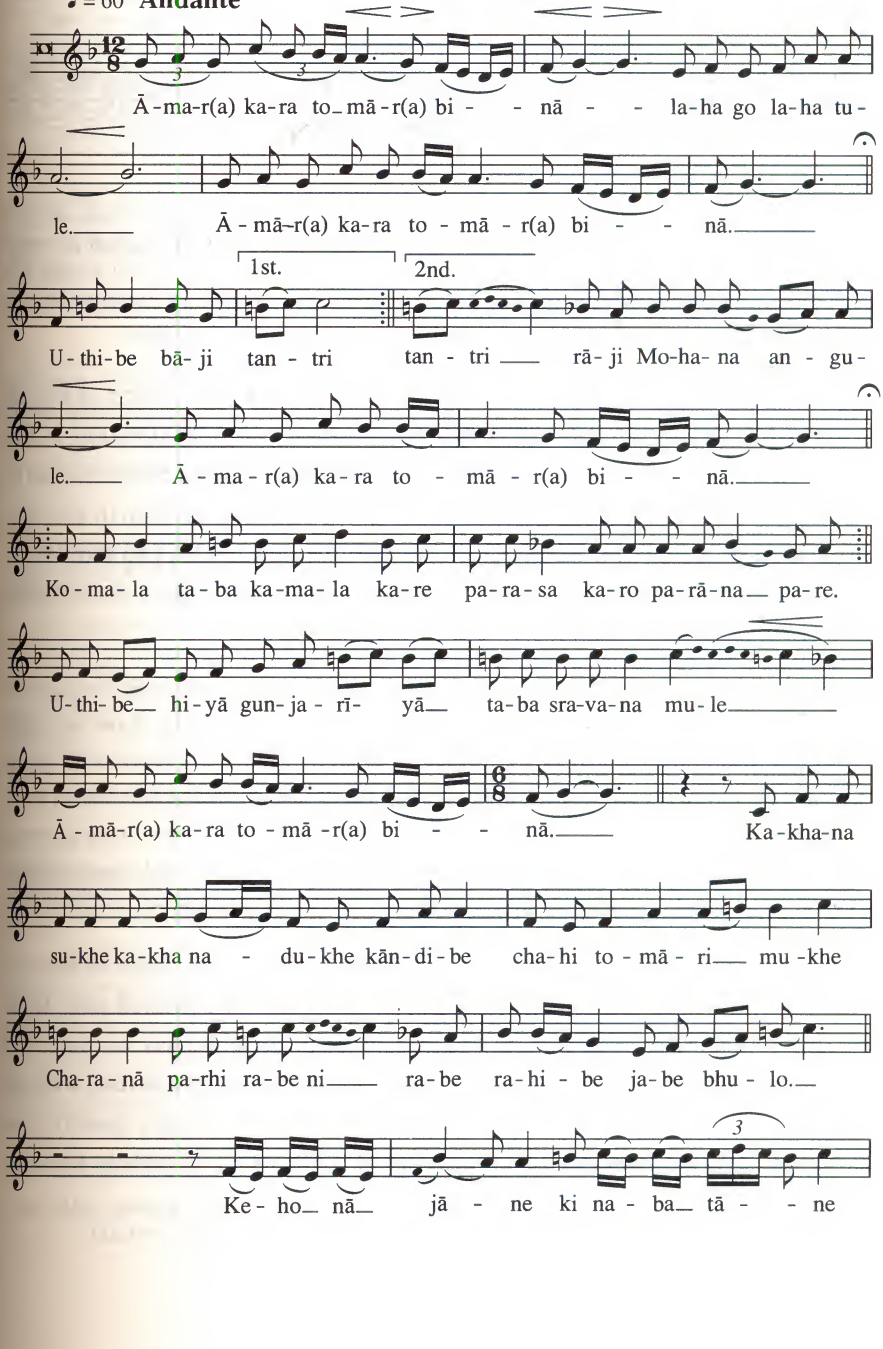
Plate 4. The gramophone travels in time—a suitable gift for a Moghul emperor. (EMI Music Archives, 1905.)

Plate 5. Dancing girls, the quintessential symbol of the sensual and mysterious East, emerge from the horn of a gramophone. (EMI Music Archives, 1907.)

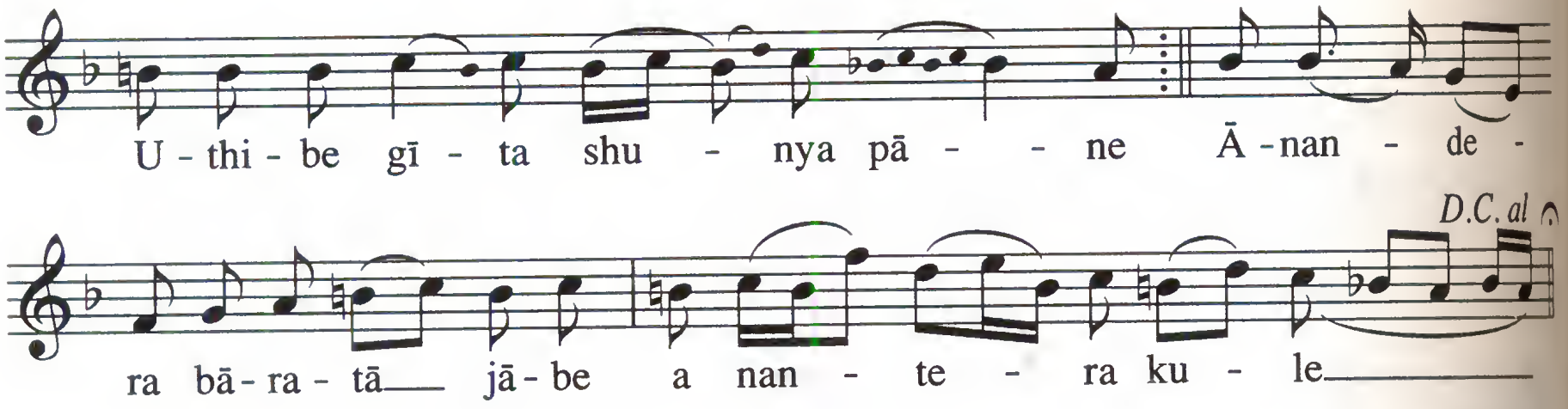
Rag Khambāj, Tāl Ektāla

Āmār kara tomāra binā

♩ = 60 **Andante**



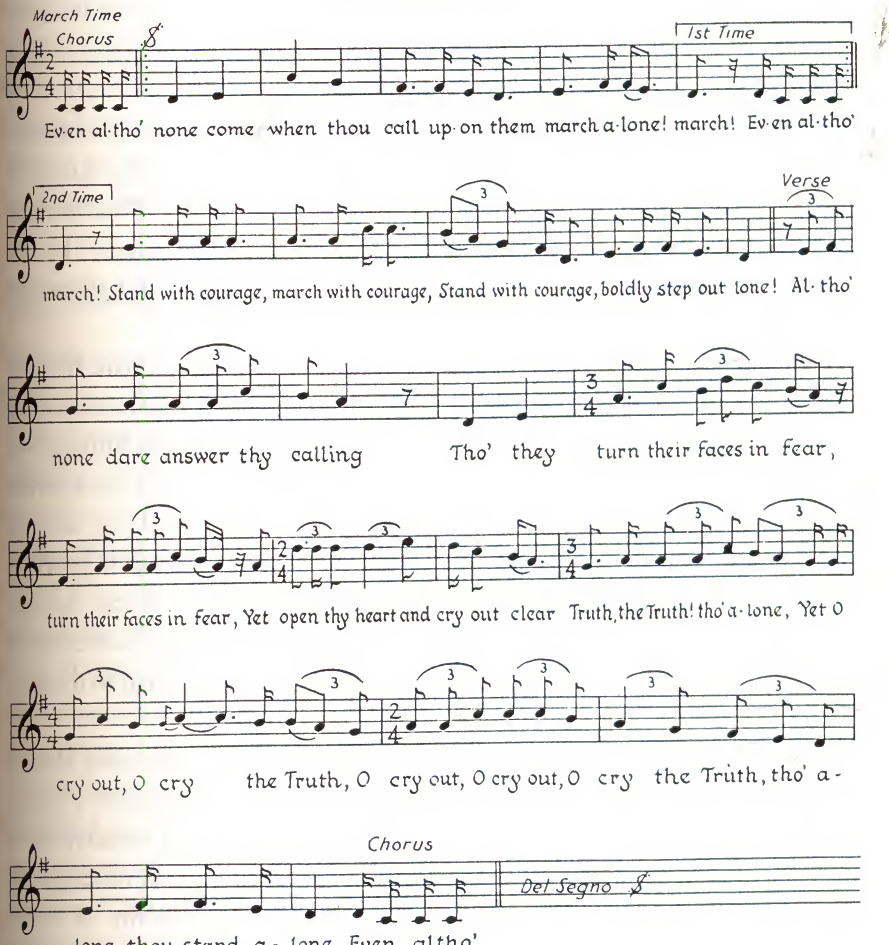
Ex. 5.1 *cont.*



Make me thy *vīnā*; lift me in thine arms. All the strings of my heart will break out at thy finger-touch. With thy tender hands touch my life, and my heart will murmur her secrets in thine ears. In happiness and in sorrow she will gaze on thy face, and cry; and shouldst thou neglect her she will remain silent at thy feet. None knows in what new strains her songs will rise up to the heavens and send a message of joy to the shore of the infinite.

MARCH ALONE! STAND ALONE!

Akla Chelo Re!



O-o ēven though all should léave thee,
Léave thee lōne, to face the forest—
Lōne, unlucky one, leave thee—!
O break through the thickets of júngle, jaggy,
Break, with blood-reddened fe-et,
Tho' with blóod-reddened fe-et! Still cleaving,
O trēad out, O tread out, still tread out thy tra-ck!
Still trēad thy way, alone!

Refrain (with 'March').

An-d whēn, in darkness and témpest,
Dōors are barred and lamps are hidden—
Lamps are darkened and hidden—
Lightening flash, wi' thúnder crashing,
Strike and burn thy body,
Thy spirit shall fla-me withi-n,
Till spirit and body, a brazier, burning,
Shall light thy way, alone!

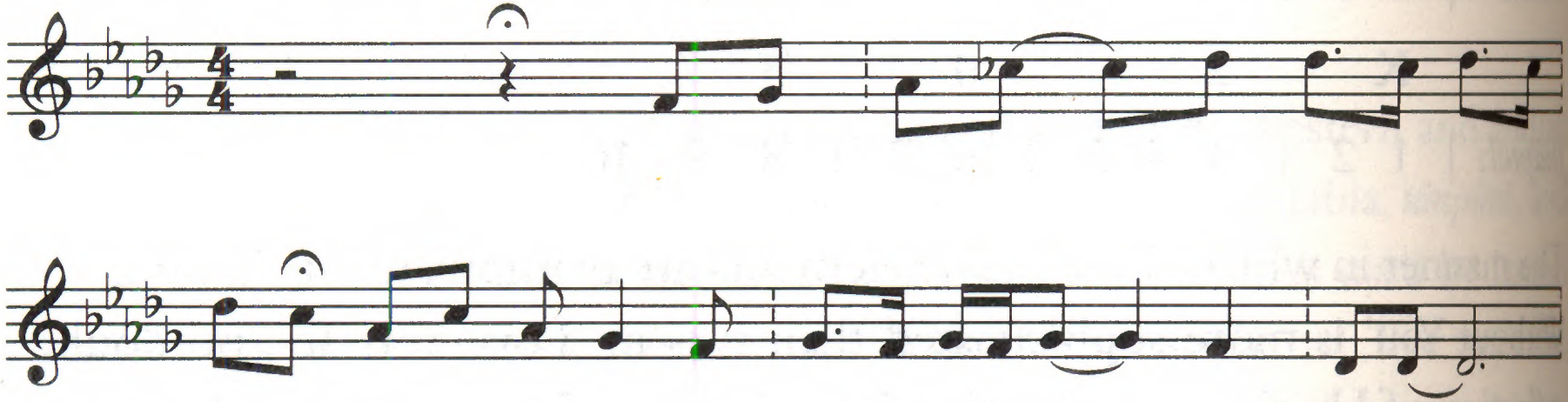
Refrain (with 'March').

I was continually playing Indian music lessons which are called sargams the bases of different ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales. The best part for me was the instrumental solo in the middle which is in 5/4 time, the first of the strange rhythmic cycles I caught onto, 12,123,12,123.[50]

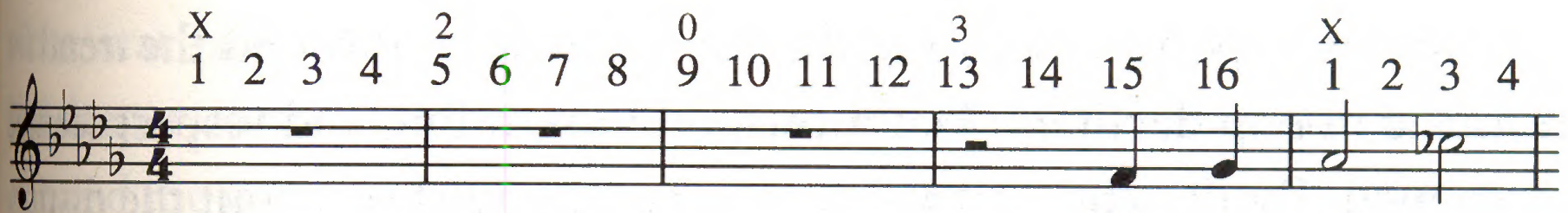
The melodic material of this piece derives from the *Khamāj* and *Kāfī thāt*s of North Indian music. Two *tāl*s are employed: *tīntāl* (16 beats) and *jhāptāl* (10 beats):

		X				2				0				3		
Tintā:	|	1	2	3	4	| 5	6	7	8	| 9	10	11	12	| 13	14	15	16	|
		X			2			0		3						
Jhāptāl:	|	1	2	|	3	4	5	| 6	7	| 8	9	10	|				

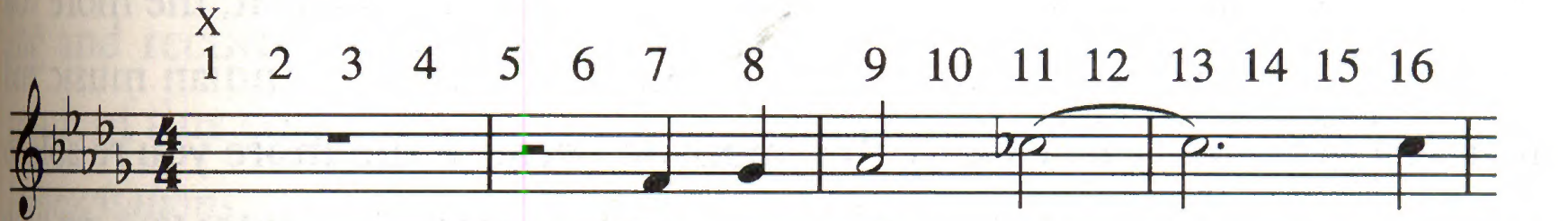
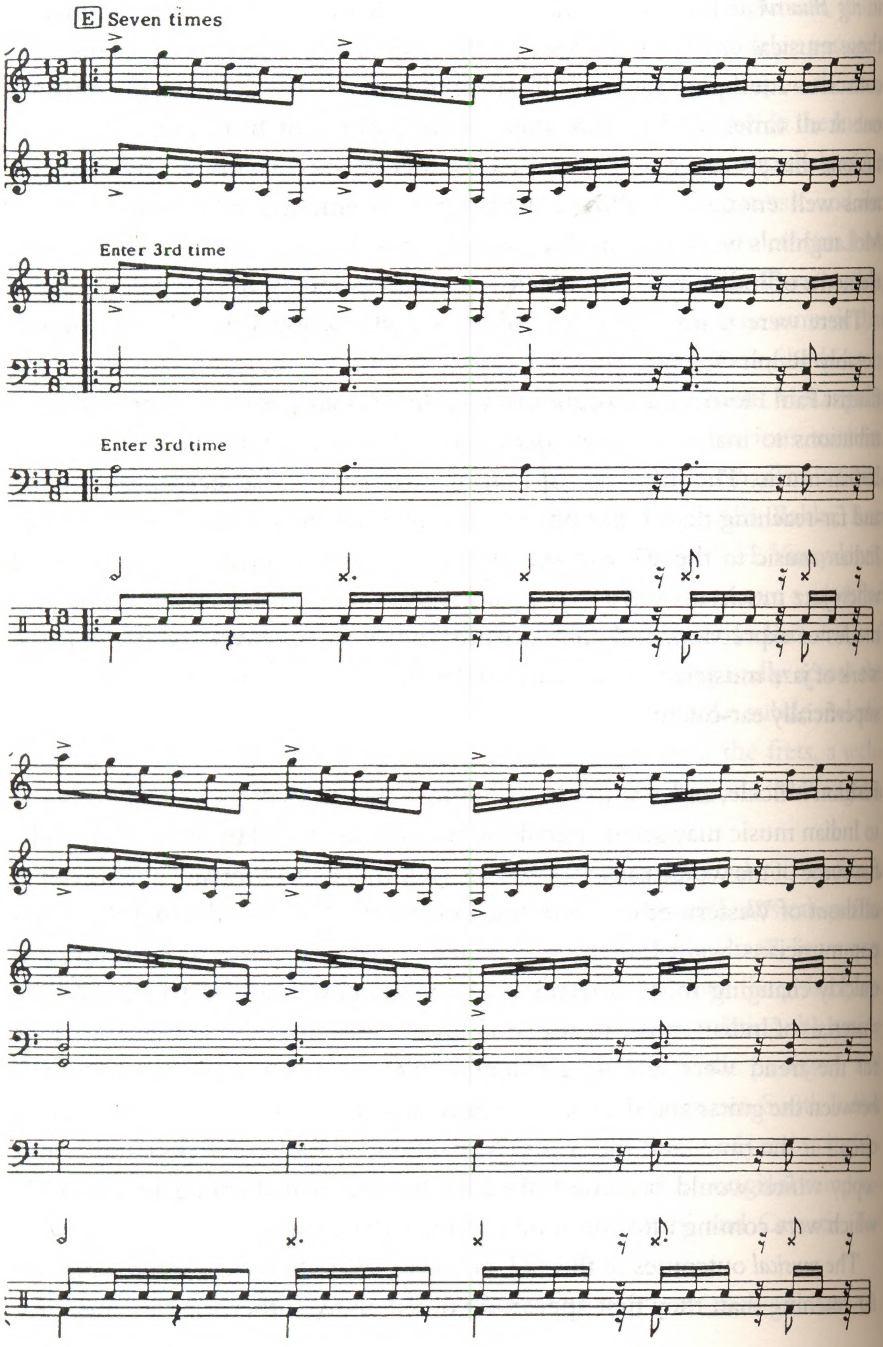
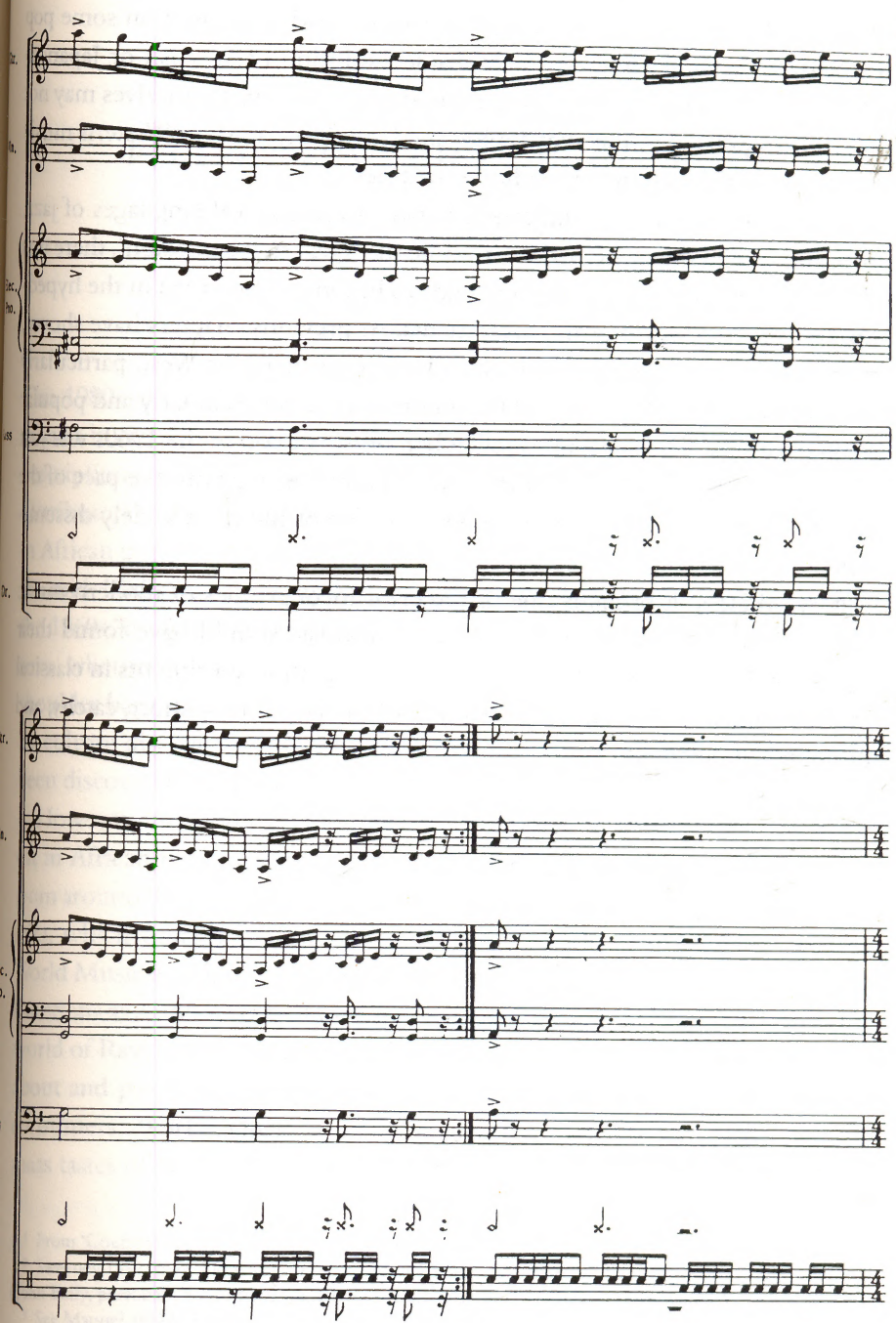
Ex. 6.3



Ex. 6.4


X 2 0 3 X
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 1 2 3 4
We were talk - ing etc.

Ex. 6.5


X
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
We were talk - ing a etc.

Ex. 6.6